

Instant CLAPTON

TRANSCRIBED BY RUSS SH
ANNOTATED TRANSCRI
32 OUTSTANDING GUIT



BADGE, BEHIND THE MASK, COCAINE
LAY DOWN SALLY, LAYLA, PE
SUNSHINE OF YOUR LOVE, TEARI

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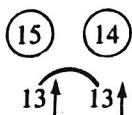
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NOTES ON ERIC CLAPTON'S LEAD SOLOS

The top line in standard music notation indicates the length of the notes as accurately as possible, while the tablature underneath provides the probable positions on the fretboard. The beat dots beneath the notation are another aid to following the rhythm of the music:



= 13th fret note bent up to pitch of 15th fret, then released slightly to the pitch of the 14th fret.

To get close to Eric Clapton's guitar sound on the original recordings, it is important to use the correct effect pedal or pedals — sometimes more than one effect is used. Experiment with different mixes of effects if you're not getting the right sound, and also try out different bass and treble switch settings on your guitar.

The speed that the solos are played at is very important for producing the right sound, so a crotchets per minute speed indication is given for each title below. 40 - 80 crotchets per minute can be considered slow, 80 - 120 is moderate, and 120 - 160 fast.

BADGE ♩ = 106 Fuzz (distortion) and chorus effects are used in this song, but fuzz only during the transcribed break. Eric Clapton uses a lot of bends in his playing. These are indicated by a small arrow next to the actual fret being held, plus a circled number above — which gives the equivalent fret pitch the string is being bent up to.

BAD INFLUENCE ♩ = 110 This song has a swing rhythm, so where there are only two notes in a beat, the second needs to be delayed. Three notes in a beat means a triplet of equal length notes. The solo involves the fuzz or distortion effect here.

BEHIND THE MASK ♩ = 118 The sheet music for this song is written in the key of D Major for simplicity, but the song on the record is played in D \flat major, so this key is used here. A small amount of fuzz is used on the solo in this song.

BLUES POWER ♩ = 147 The introduction involves the chorus effect, but the transcribed break uses both fuzz and wah (the /ah wah pedal).

CAN'T FIND MY WAY HOME ♩ = 160 This song is in cut time, so your foot taps will come on the 1st & 3rd crotchets of each bar i.e. on the "real" beats which are 80 to the minute. The lead break here is probably played on an acoustic "dobro" guitar.

COCAINE ♩ = 102 Fuzz is used here, possibly plus a little chorus, phasing or both.

CROSSROADS ♩ = 138 This driving blues involves strong fuzz or distortion.

FURTHER ON UP THE ROAD ♩ = 135 This is another song with a triplet stress pattern i.e. a "swing". Virtually all the guitar solos will have reverb. on them, but some may involve more than usual. The break here has quite a lot of reverb. plus perhaps a little chorus and fuzz.

HAVE YOU EVER LOVED A WOMAN ♩ = 58 The sheet music for this song shows it in 12/8 time, but the feel is a blues trochaic one i.e. swing. The bottleneck (slide) style is used here, together with fuzz and a lot of reverb.

HOLD ON ♩ = 110 The sheet music gives this song in the key of C, but the real key is B, as shown here. A lot of reverb. is used, though the amount varies.

HOLY MOTHER ♩ = 80 Both fuzz and phasing effects are used.

HUNG UP ON YOUR LOVE ♩ = 108 The sheet music gives this song in the key of F, but it's played in E, as shown in this book. You could play all the notes, as written here or use a digital delay as on the original record.

LAYLA ♩ = 112 This classic solo involves a lot of fuzz and reverb.

IT'S IN THE WAY THAT YOU USE IT ♩ = 98 The phasing effect is used here, producing a swishing kind of sound, plus a little fuzz.

KNOCKIN' ON HEAVEN'S DOOR ♩ = 132 The "real" beats are just two to a bar, so your foot taps will occur 66 times per minute. Clapton may well be using the bottleneck slide technique on the solo here, but you could use bends as written. The fuzz effect is also involved.

LET IT RAIN ♩ = 118 Turn the treble down for this solo, and add reverb. with a touch of chorus.

LITTLE WING ♩ = 136 Fuzz, chorus and a lot of reverb. are used on this solo.

LAY DOWN SALLY ♩ = 190 The break here is played fast and "clean", though there may be just a touch of chorus.

MISS YOU ♩ = 90 Fuzz is used here.

PRESENCE OF THE LORD ♩ = 118 The sheet music gives the speed as half this tempo i.e. there are twice as many beats shown for this guitar break here. Two effects are used on the guitar — wah and fuzz.

PROMISES ♩ = 154 Clapton is using the slide technique for the guitar breaks here, but you could use bends instead, as shown. Just reverb. is put on the guitar sound.

ROLL IT OVER ♩ = 106 Fuzz and wah are used for this solo.

RUN ♩ = 110 The solo given for this song is actually a sax break. You'll need to add reverb. and fuzz to get the edge to the sound.

SPOONFUL ♩ = 110 Use a lot of reverb. and fuzz for this solo.

SUNSHINE OF YOUR LOVE ♩ = 110 This heavy rock solo needs the fuzz effect.

STRANGE BREW ♩ = 104 Again, fuzz and reverb. are needed here.

SWING LOW SWEET CHARIOT ♩ = 92 Use slides instead of the bends shown, if you want to sound like the record.

TAKE A CHANCE ♩ = 124 There are probably slight fuzz and phasing effects here.

TEARING US APART ♩ = 118 Use the slide guitar technique, plus some fuzz.

TALES OF BRAVE ULYSSES ♩ = Wah and fuzz effects are used here.

WALK AWAY ♩ = 110 Just the chorus effect is used for this solo.

WONDERFUL TONIGHT ♩ = 96 The breaks in this song are played without effects — just reverb. is put on the guitar sound.

BADGE

Words and Music by
ERIC CLAPTON and GEORGE HARRISON

First system of guitar notation for "Badge". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure is marked with a "D" chord, and the second measure is marked with a "Cmaj7" chord. The guitar part features a melodic line with eighth notes and a bass line with octaves. The fretboard positions are indicated by numbers in circles above the notes.

Chords: D, Cmaj7, G

Fretboard positions (T, A, B strings):

- Measure 1: (15) 10↑, (14) 10↑, (15) 10↑, (14) 10↑, (15) 10↑, (15) 10↑
- Measure 2: (14) 10, (14) 10, (12) 12↑, (12) 12↑, (12) 12↑, (10) 10

Second system of guitar notation for "Badge". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure is marked with a "D" chord, and the second measure is marked with a "Cmaj7" chord. The guitar part features a melodic line with eighth notes and a bass line with octaves. The fretboard positions are indicated by numbers in circles above the notes.

Chords: D, Cmaj7, G

Fretboard positions (T, A, B strings):

- Measure 1: (14) 10, (14) 10, (12) 12↑, (12) 12↑, (10) 10, (11) 11, (12) 12
- Measure 2: (15) 14↑, (15) 14↑, (15) 14↑, (14) 14, (10) 10, (10) 10

Third system of guitar notation for "Badge". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure is marked with a "D" chord, and the second measure is marked with a "Cmaj7" chord. The guitar part features a melodic line with eighth notes and a bass line with octaves. The fretboard positions are indicated by numbers in circles above the notes.

Chords: D, Cmaj7, G

Fretboard positions (T, A, B strings):

- Measure 1: (14) 12, (14) 10, (12) 12↑, (12) 12↑, (10) 10, (10) 10
- Measure 2: (14) 10, (14) 10, (12) 12↑, (10) 10, (10) 10, (10) 10

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: D, Cmaj7, G. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. The Treble staff contains a melodic line with slurs and ties. The Alto and Bass staves contain fingerings (numbers 1-5) and a circled number 17.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: D, Cmaj7, G. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. The Treble staff contains a melodic line with slurs and ties. The Alto and Bass staves contain fingerings (numbers 1-5) and circled numbers 17, 16, 19, and 19.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: D, Cmaj7, G, D. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. The Treble staff contains a melodic line with slurs and ties. The Alto and Bass staves contain fingerings (numbers 1-5) and circled numbers 19, 19, 19, 15, 15, and 15.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: Cmaj7, G, D. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. The Treble staff contains a melodic line with slurs and ties. The Alto and Bass staves contain fingerings (numbers 1-5) and circled numbers 15 and 13.

BAD INFLUENCE

Words and Music by
ROBERT CRAY and MIKE VANNICE

First system of musical notation for guitar, showing a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a triplet of eighth notes (G#4, A4, B4) marked with a '3' and a slur, followed by a series of eighth and quarter notes. Chords C#m, A, and C#m are indicated above the staff. The guitar tablature below the staff shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings. The T string has circled fret numbers 9, 9, 9, 9, 9, 9. The A string has fret numbers 7, 7, 7, 7, 5, 7, 5, 5, 5. The B string has fret numbers 6, 6, 5, 5.

Second system of musical notation for guitar, continuing the melody. Chords C#m, E, and A are indicated above the staff. The guitar tablature shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings. The T string has circled fret numbers 14, 14, 14, 16, 16, 16. The A string has fret numbers 12, 12, 12, 9, 11, 9, 10, 10, 12. The B string has fret numbers 11, 11.

Third system of musical notation for guitar, continuing the melody. Chords C#m and C#m are indicated above the staff. The guitar tablature shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings. The T string has circled fret numbers 16, 16, 16, 16. The A string has fret numbers 14, 14, 14, 14, 12, 14, 14. The B string has fret numbers 12, 12, 12, 12, 14, 14.

BEHIND THE MASK

7

(INTRODUCTION)

Words and Music by MICHAEL JACKSON,
RYUICHI SAKAMOTO and CHRIS MOSDELL

13 13 13 13 13

(SOLO) Eb E Db A

12 13 13 12 13

B 3 Db Db

11 11 11 11 13 13

A B 3 Db

12 13 11 11 11 11 12

Words and Music by
ERIC CLAPTON and LEON RUSSELL

Month	Number of people
January	10
February	15
March	20
April	25
May	30
June	35
July	40
August	45
September	50
October	55
November	60
December	65

.....

1997 SUMMER

CAN'T FIND MY WAY HOME

9

Words and Music
by STEVE WINWOOD

Chord progression: D, C, G/B

T
A
B

Chord progression: Bb, D, F

T
A
B

Chord progression: G, D, D

T
A
B

C G/B B \flat

T
A
B

• • • • • • • • • •

D F G

T
A
B

• • • • • • • • • •

D D C

T
A
B

• • • • • • • • • •

G/B B \flat D

T
A
B

• • • • • • • • • •

F G D

T
A
B

D C G/B

T
A
B

B \flat D F

T
A
B

G D D

T
A
B

COCAINE

Words and Music
by J J CALE

Em D Em D Em D Em D

The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the treble staff are three bass staff lines labeled T, A, and B. The T line contains a single note '8'. The A line contains a sequence of notes: 7, 9, 8, 9, 7, 9, 9, 7, 9, 8, 8, and a wavy line. The B line contains a series of dots.

D Em D Em D

The second system continues the melody. The treble staff has a whole rest in the first measure, followed by eighth and quarter notes. The T line has five circled '12's. The A line has five '10' notes with upward arrows, followed by '10 10 10 10'. The B line contains a series of dots.

Em D Em D

The third system continues the melody. The treble staff has eighth and quarter notes. The T line has a '7' and an '8'. The A line has a sequence of notes: 9, 7, 7, 9, 9, 7, 10, 12, 10, 12, 12, 10, 8, 10. The B line contains a series of dots.

Em D Em D

12 11 11

T A B

Em D Em D

T

A 0 0 8 9 7 9 8 10 10 12 10 12 10 12 10 12 12

B

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar arrangement for Tenor (T), Alto (A), and Bass (B) voices. The Tenor part begins with a circled '11' above the first measure. The Alto and Bass parts are marked with fingerings (1-4) and include a double bar line after the first measure. The guitar part is marked with chords: Em, D, Em, and D. The melody is written in a single line with a treble clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

[illegible]

CROSSROADS

Arranged by ERIC CLAPTON

Sheet music for guitar and bass, arranged by Eric Clapton. The music is in 4/4 time, key of A major (indicated by two sharps: F# and C#).

The score is divided into four systems, each with a guitar staff (top) and a bass staff (bottom). Chord symbols (A7, D7, E7) are placed above the guitar staff. Fingering numbers (1-4 for guitar, 1-4 for bass) are placed below the notes. Measure numbers (6, 9, 14) are indicated in circles above the bass staff.

System 1: Chords A7, D7, A7. Measure 6.

System 2: Chords A7, D7, D7. Measure 9.

System 3: Chords A7, A7, E7. Measure 14.

System 4: Chords D7, A7, E7.

HAVE YOU EVER LOVED A WOMAN?

15

Words and Music
by BILLY MYLES

(Slide guitar)

The musical score is divided into three systems, each with a treble clef staff for the slide guitar and a grand staff (Tenor, Alto, Bass) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 12/8.

System 1: The slide guitar part begins with a C chord, followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the Tenor and Alto staves, with a bass line. The system ends with an F chord.

System 2: The slide guitar part continues with a C chord and a melodic line. The piano accompaniment maintains the eighth-note pattern. The system ends with a C chord.

System 3: The slide guitar part begins with an F chord, followed by a melodic line. The piano accompaniment features a steady eighth-note pattern. The system ends with a C chord.

Below each system, there are four dots indicating a 4x3 feel.

C G

T
A
B

F C C7 F F#°7 C (end of slide guitar) G

T
A
B

C F

T
A
B

(4 x 3 feel) C C

T
A
B

First system of musical notation. Treble clef. Chords: F, F. Fingering: (20), (20), (22), (22). Notes: 18, 18, 18, 15, 20, 18, 20, 20, 20, 20, 18.

Second system of musical notation. Treble clef. Chords: C, C. Fingering: (20), (20), (20), (17). Notes: 18, 18, 18, 15, 18, 17, 18, 15, 15, 18, 11, 12.

Third system of musical notation. Treble clef. Chords: G, F. Notes: 11, 11, 11, 11, 11, 11, 11, 11, 10, 10, 10, 12.

Fourth system of musical notation. Treble clef. Chords: C, C7, F, F#°7, C, G. Fingering: (20), (20), (20). Notes: 18, 18, 18, 18, 15, 18, 18, 18, 18, 18, 18, 12.

FURTHER ON UP THE ROAD

By DON ROBEY and JOE VEASEY

Musical notation for the first system of "Further On Up the Road". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody features a triplet of eighth notes, a half note, and a quarter note. The guitar part (G) is shown with a G major chord and a triplet of eighth notes. The bass part (B) is shown with a G major chord and a triplet of eighth notes. The tenor part (T) is shown with a G major chord and a triplet of eighth notes.

Musical notation for the second system of "Further On Up the Road". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody features a G major chord and a triplet of eighth notes. The guitar part (G) is shown with a G major chord and a triplet of eighth notes. The bass part (B) is shown with a G major chord and a triplet of eighth notes. The tenor part (T) is shown with a G major chord and a triplet of eighth notes.

Musical notation for the third system of "Further On Up the Road". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody features a C7 chord and a triplet of eighth notes. The guitar part (G) is shown with a G major chord and a triplet of eighth notes. The bass part (B) is shown with a C7 chord and a triplet of eighth notes. The tenor part (T) is shown with a C7 chord and a triplet of eighth notes.

Musical notation for the fourth system of "Further On Up the Road". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody features a D7 chord and a triplet of eighth notes. The guitar part (G) is shown with a G major chord and a triplet of eighth notes. The bass part (B) is shown with a D7 chord and a triplet of eighth notes. The tenor part (T) is shown with a D7 chord and a triplet of eighth notes.

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords G, G, G, G are indicated above the staff. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. Fingerings are indicated by numbers 1-5. A dotted line is present below the bass staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords G, C7, C7 are indicated above the staff. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. Fingerings are indicated by numbers 1-5. A dotted line is present below the bass staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords G, G, D7 are indicated above the staff. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. Fingerings are indicated by numbers 1-5. A dotted line is present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords C7, G, G are indicated above the staff. The system includes a grand staff with Treble (T), Alto (A), and Bass (B) staves. Fingerings are indicated by numbers 1-5. A dotted line is present below the bass staff.

HOLD ON

(INTRODUCTION)

Words and Music by
ERIC CLAPTON and PHIL COLLINS

Chords: B, B, G#m

⑨ ⑨ ⑥

T A B

(SOLO) G#m E

⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫

T A B

F# F# G#m

⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫ ⑫

T A B

E F# F#

⑩ ⑩

T A B

HOLY MOTHER

21

Words and Music by
ERIC CLAPTON and STEPHEN BISHOP

First system of musical notation for guitar and voice.

Guitar: Treble clef, key signature of three sharps (F#, C#, G#), common time. Chords: B, E, B. Notes: B4, D5, E5, F#5, G#5, A5, B5.

Voice: Treble clef, key signature of three sharps (F#, C#, G#), common time. Notes: B4, D5, E5, F#5, G#5, A5, B5.

Chords: B, E, B.

Second system of musical notation for guitar and voice.

Guitar: Treble clef, key signature of three sharps (F#, C#, G#), common time. Chords: G#m7, F#, B. Notes: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5.

Voice: Treble clef, key signature of three sharps (F#, C#, G#), common time. Notes: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5.

Chords: G#m7, F#, B.

Third system of musical notation for guitar and voice.

Guitar: Treble clef, key signature of three sharps (F#, C#, G#), common time. Chords: B, E, B. Notes: B4, D5, E5, F#5, G#5, A5, B5.

Voice: Treble clef, key signature of three sharps (F#, C#, G#), common time. Notes: B4, D5, E5, F#5, G#5, A5, B5.

Chords: B, E, B.

Fourth system of musical notation for guitar and voice.

Guitar: Treble clef, key signature of three sharps (F#, C#, G#), common time. Chords: G#m7, F#, B. Notes: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5.

Voice: Treble clef, key signature of three sharps (F#, C#, G#), common time. Notes: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5.

Chords: G#m7, F#, B.

HUNG UP ON YOUR LOVE

Words and Music
by LAMONT DOZIER

Chords: F# C#m A B

Tablature (T, A, B strings):

(16)	14↑ 14 12	14 12	14	13 13 13 13 13 13 13
------	-----------	-------	----	----------------------

Chords: B C#m A B

Tablature (T, A, B strings):

	14	14 14 14 14 14 14 14	
--	----	----------------------	--

Chords: B C#m A B

Tablature (T, A, B strings):

	13	13 13 13 13 13 13 13	12↑	11
--	----	----------------------	-----	----

Chords: B C#m A B B

Tablature (T, A, B strings):

		14 14 14 14 14 14 14		
--	--	----------------------	--	--

LAYLA

23

Words and Music by
ERIC CLAPTON and JIM GORDON

INTRODUCTION Dm B♭ C Dm Dm B♭

C Dm Dm B♭ C Dm

Dm B♭ C Dm Dm B♭

C Dm Dm B♭ C

IT'S IN THE WAY THAT YOU USE IT

Words and Music by
ERIC CLAPTON and ROBBIE ROBERTSON

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The Treble staff features a melody with various chords indicated above it: B, G#m, A, C#m, and B. The Alto and Bass staves provide harmonic support with chords T, A, and B. The Alto staff includes fingering numbers (9, 7, 5) and an upward arrow (↑) for the right hand. The Bass staff includes fingering numbers (8, 4, 7, 5) and an upward arrow (↑) for the left hand. The score is divided into three measures, with a double bar line after the first measure and a final double bar line at the end.

(SOLO AFTER KEY CHANGE)

Chord progression: C# A#m B D#m C# A#m B

Staff 1 (Melody): Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

Staff 2 (Bass): Treble clef, labeled T, A, B. It contains fingerings (7, 7, 7, 7, 11, 11) and slurs.

Chord progression: B D#m C# A#m B D#m C#

Staff 1 (Melody): Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes.

Staff 2 (Bass): Treble clef, labeled T, A, B. It contains fingerings (18, 19, 19, 19, 18, 18, 18) and slurs.

Chord progression: C# A#m B D#m C# A#m B

Staff 1 (Melody): Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes.

Staff 2 (Bass): Treble clef, labeled T, A, B. It contains fingerings (18, 11) and slurs.

Chord progression: B D#m C# A#m B D#m C#

Staff 1 (Melody): Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes.

Staff 2 (Bass): Treble clef, labeled T, A, B. It contains fingerings (11, 10, 10) and slurs.

Chord progression: C# A#m B

Staff 1 (Melody): Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes.

Staff 2 (Bass): Treble clef, labeled T, A, B. It contains fingerings (14, 14, 14, 14, 10, 14, 10, 14, 10) and slurs.

KNOCKIN' ON HEAVENS DOOR

Words and Music
by BOB DYLAN

The musical score for "Knockin' on Heaven's Door" is presented in three systems. Each system features a guitar staff and a piano staff. The guitar staff is in the key of D major (one sharp) and common time. The piano staff consists of three staves labeled T, A, and B, which likely represent different parts of a piano or a specific technique. The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (15, 17) are placed above the piano staves, possibly indicating specific techniques or positions. Chord symbols (G, D, Am7) are written above the guitar staff. A series of dots is placed below the piano staff in each system, indicating a continuation of the piece.

Am7 Am7 G

T 17 15 15

A 15 16↑ 10↑ 10↑

B

.

D Am7 Am7

T 15 12 12 12

A 10↑ 10 11 12 11 12 10 10↑ 10 10↑ 10↑

B

.

G D C C

T 12 13 13 13 13

A 10↑ 12↑ 12 12↑ 12 12↑ 12 12↑

B

.

G D Am7 Am7

T 9 9 9

A 7↑ 7 7↑ 7 7↑ 7

B

.

LET IT RAIN

Words and Music by
BONNIE BRAMLETT and ERIC CLAPTON

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7, A7, B7, C8, D8, E8, F#8, G9, A9, B9, C10, D10, E10, F#11, G12, A12, B12, C13, D13, E13, F#14, G15, A15, B15, C16, D16, E16, F#17, G18, A18, B18, C19, D19, E19, F#20, G21, A21, B21, C22, D22, E22, F#23, G24, A24, B24, C25, D25, E25, F#26, G27, A27, B27, C28, D28, E28, F#29, G30, A30, B30, C31, D31, E31, F#32, G33, A33, B33, C34, D34, E34, F#35, G36, A36, B36, C37, D37, E37, F#38, G39, A39, B39, C40, D40, E40, F#41, G42, A42, B42, C43, D43, E43, F#44, G45, A45, B45, C46, D46, E46, F#47, G48, A48, B48, C49, D49, E49, F#50, G51, A51, B51, C52, D52, E52, F#53, G54, A54, B54, C55, D55, E55, F#56, G57, A57, B57, C58, D58, E58, F#59, G60, A60, B60, C61, D61, E61, F#62, G63, A63, B63, C64, D64, E64, F#65, G66, A66, B66, C67, D67, E67, F#68, G69, A69, B69, C70, D70, E70, F#71, G72, A72, B72, C73, D73, E73, F#74, G75, A75, B75, C76, D76, E76, F#77, G78, A78, B78, C79, D79, E79, F#80, G81, A81, B81, C82, D82, E82, F#83, G84, A84, B84, C85, D85, E85, F#86, G87, A87, B87, C88, D88, E88, F#89, G90, A90, B90, C91, D91, E91, F#92, G93, A93, B93, C94, D94, E94, F#95, G96, A96, B96, C97, D97, E97, F#98, G99, A99, B99, C100, D100, E100, F#101, G102, A102, B102, C103, D103, E103, F#104, G105, A105, B105, C106, D106, E106, F#107, G108, A108, B108, C109, D109, E109, F#110, G111, A111, B111, C112, D112, E112, F#113, G114, A114, B114, C115, D115, E115, F#116, G117, A117, B117, C118, D118, E118, F#119, G120, A120, B120, C121, D121, E121, F#122, G123, A123, B123, C124, D124, E124, F#125, G126, A126, B126, C127, D127, E127, F#128, G129, A129, B129, C130, D130, E130, F#131, G132, A132, B132, C133, D133, E133, F#134, G135, A135, B135, C136, D136, E136, F#137, G138, A138, B138, C139, D139, E139, F#140, G141, A141, B141, C142, D142, E142, F#143, G144, A144, B144, C145, D145, E145, F#146, G147, A147, B147, C148, D148, E148, F#149, G150, A150, B150, C151, D151, E151, F#152, G153, A153, B153, C154, D154, E154, F#155, G156, A156, B156, C157, D157, E157, F#158, G159, A159, B159, C160, D160, E160, F#161, G162, A162, B162, C163, D163, E163, F#164, G165, A165, B165, C166, D166, E166, F#167, G168, A168, B168, C169, D169, E169, F#170, G171, A171, B171, C172, D172, E172, F#173, G174, A174, B174, C175, D175, E175, F#176, G177, A177, B177, C178, D178, E178, F#179, G180, A180, B180, C181, D181, E181, F#182, G183, A183, B183, C184, D184, E184, F#185, G186, A186, B186, C187, D187, E187, F#188, G189, A189, B189, C190, D190, E190, F#191, G192, A192, B192, C193, D193, E193, F#194, G195, A195, B195, C196, D196, E196, F#197, G198, A198, B198, C199, D199, E199, F#200, G201, A201, B201, C202, D202, E202, F#203, G204, A204, B204, C205, D205, E205, F#206, G207, A207, B207, C208, D208, E208, F#209, G210, A210, B210, C211, D211, E211, F#212, G213, A213, B213, C214, D214, E214, F#215, G216, A216, B216, C217, D217, E217, F#218, G219, A219, B219, C220, D220, E220, F#221, G222, A222, B222, C223, D223, E223, F#224, G225, A225, B225, C226, D226, E226, F#227, G228, A228, B228, C229, D229, E229, F#230, G231, A231, B231, C232, D232, E232, F#233, G234, A234, B234, C235, D235, E235, F#236, G237, A237, B237, C238, D238, E238, F#239, G240, A240, B240, C241, D241, E241, F#242, G243, A243, B243, C244, D244, E244, F#245, G246, A246, B246, C247, D247, E247, F#248, G249, A249, B249, C250, D250, E250, F#251, G252, A252, B252, C253, D253, E253, F#254, G255, A255, B255, C256, D256, E256, F#257, G258, A258, B258, C259, D259, E259, F#260, G261, A261, B261, C262, D262, E262, F#263, G264, A264, B264, C265, D265, E265, F#266, G267, A267, B267, C268, D268, E268, F#269, G270, A270, B270, C271, D271, E271, F#272, G273, A273, B273, C274, D274, E274, F#275, G276, A276, B276, C277, D277, E277, F#278, G279, A279, B279, C280, D280, E280, F#281, G282, A282, B282, C283, D283, E283, F#284, G285, A285, B285, C286, D286, E286, F#287, G288, A288, B288, C289, D289, E289, F#290, G291, A291, B291, C292, D292, E292, F#293, G294, A294, B294, C295, D295, E295, F#296, G297, A297, B297, C298, D298, E298, F#299, G300, A300, B300, C301, D301, E301, F#302, G303, A303, B303, C304, D304, E304, F#305, G306, A306, B306, C307, D307, E307, F#308, G309, A309, B309, C310, D310, E310, F#311, G312, A312, B312, C313, D313, E313, F#314, G315, A315, B315, C316, D316, E316, F#317, G318, A318, B318, C319, D319, E319, F#320, G321, A321, B321, C322, D322, E322, F#323, G324, A324, B324, C325, D325, E325, F#326, G327, A327, B327, C328, D328, E328, F#329, G330, A330, B330, C331, D331, E331, F#332, G333, A333, B333, C334, D334, E334, F#335, G336, A336, B336, C337, D337, E337, F#338, G339, A339, B339, C340, D340, E340, F#341, G342, A342, B342, C343, D343, E343, F#344, G345, A345, B345, C346, D346, E346, F#347, G348, A348, B348, C349, D349, E349, F#350, G351, A351, B351, C352, D352, E352, F#353, G354, A354, B354, C355, D355, E355, F#35

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef part features a melody with a key signature of one sharp (F#) and a 3/4 time signature. The melody is divided into three measures, each with a chord label above it: 'A' for the first measure, 'A' for the second, and 'G/A' for the third. The bass clef part consists of three staves labeled 'T', 'A', and 'B' from top to bottom. The 'T' staff is empty. The 'A' and 'B' staves contain fingerings for the left hand, with numbers 1 through 5 indicating the fingers. The 'A' staff has a sequence of notes: 1, 2, 3, 4, 5, 4, 3, 2, 1. The 'B' staff has a sequence of notes: 1, 2, 3, 4, 5, 4, 3, 2, 1. The score is set against a background of a stylized rose tree.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major, with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is indicated by letters T, A, and B on a three-staff system. The second system continues the melody and bass line. The third system shows the end of the piece, with a final chord of F#m indicated above the treble staff. The bass line for the third system is also shown, with notes 7, 9, and 10. The piece concludes with a final chord of F#m.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: F#m/F, F#m/E. Fingering: 12, 9, 7, 10, 12, 12, 12.

Second system of musical notation. Treble clef, key signature of two sharps. Chords: F#m/Eb, Em7, Em7. Fingering: 14, 12, 12, 10, 11, 7, 10, 7, 10.

Third system of musical notation. Treble clef, key signature of two sharps. Chords: Em7, Em7. Fingering: 8, 12, 7, 10, 7, 8, 9, 8, 8, 7, 9.

Fourth system of musical notation. Treble clef, key signature of two sharps. Chords: Em7, Em7. Fingering: 10, 12, 7, 10, 7, 8, 10, 8, 9, 8, 10.

LITTLE WING

Words and Music
by JIMI HENDRIX

First system of guitar tablature for "Little Wing". The key signature is F# (three sharps). The first measure is marked with the chord **F#m**. The second measure is marked with **F#m**. The tablature shows fret numbers 9, 10, 12, 9, 12, 9, 12, 10 across the strings T, A, and B.

Second system of guitar tablature. The first measure is marked with the chord **A**. The tablature shows fret numbers 9, 12, 10, 9, 10, 9, 11, 9 across the strings T, A, and B.

Third system of guitar tablature. The first measure is marked with the chord **Bm7**. The second measure is marked with **F#m**. The tablature shows fret numbers 11, 11, 9, 10, 12, 10, 9, 11, 11, 9, 9, 11 across the strings T, A, and B.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: F#m, C#m7. Bass clef, strings T, A, B. Fingering numbers: 9, 10, 11, 12.

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: Bm7, D, A. Bass clef, strings T, A, B. Fingering numbers: 14, 15, 16, 17, 18.

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: G, D, E. Bass clef, strings T, A, B. Fingering numbers: 19, 17, 18, 14, 12.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: F#m, D, E. Bass clef, strings T, A, B. Fingering numbers: 12, 14, 15, 14, 12.

LAY DOWN SALLY

Words and Music by ERIC CLAPTON,
MARCY LEVY and GEORGE TERRY

A7 (throughout)

First system of musical notation for guitar, featuring a treble clef staff and a bass staff with T, A, and B strings. The key signature is two sharps (F# and C#). The melody is written in the treble staff. The bass staff contains fingerings for the T, A, and B strings, with circled numbers 8 and 9 indicating specific fret positions. The system is divided into three measures.

Second system of musical notation for guitar, continuing the melody and bass lines. It features the same treble and bass staves with fingerings and circled numbers 8 and 9. The system is divided into three measures.

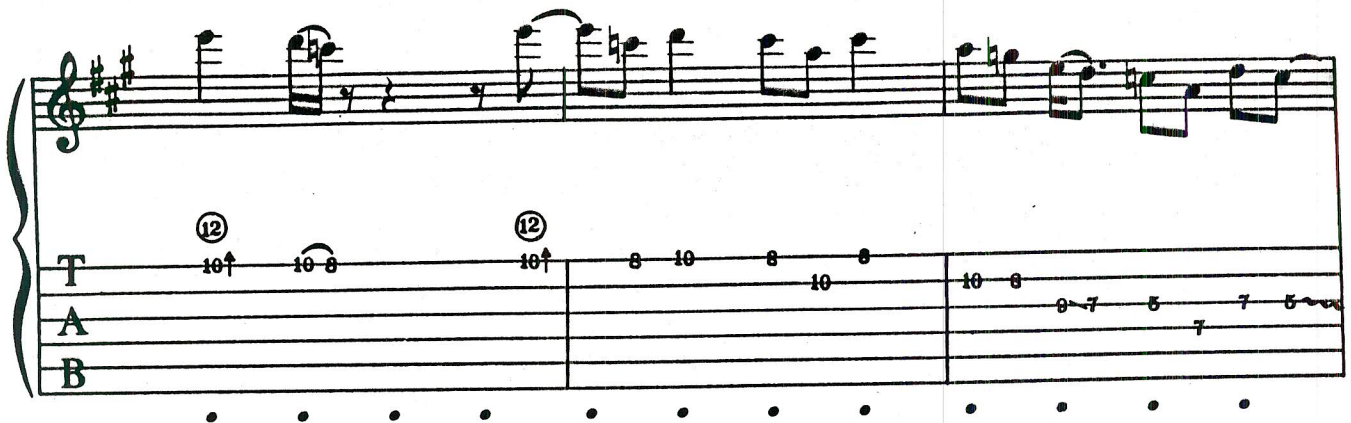
Third system of musical notation for guitar, continuing the melody and bass lines. It features the same treble and bass staves with fingerings. The system is divided into three measures.

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part is a single melodic line in G major (one sharp). The Alto and Bass parts are a two-part setting, with the Alto part starting on a higher line than the Bass part. The Alto part includes circled numbers 8 and 9, likely indicating specific notes or measures. The Bass part includes a circled number 9. The score is divided into two systems, with a double bar line in the middle of the Alto and Bass parts.

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble staff features a melody in G major (one sharp) with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The Alto and Bass staves provide harmonic support. The Alto staff includes fingerings (10, 5, 8, 8, 8, 8) and the Bass staff includes fingerings (5, 7, 5, 3, 5, 3, 5, 5). The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, some beamed together, and rests. The Alto and Bass parts are written on two staves, with the Alto part containing fingerings (circled numbers) and the Bass part containing fingerings and a final measure with a double bar line. The score is divided into three measures by vertical bar lines.




System 1: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The bass staff has three measures with fingerings: (12) 10↑ 10 8, (12) 10↑ 8 10 8 10, and 10 8 9 7 5 7 5. There are ten dots below the staff.



System 2: Treble clef, key signature of two sharps. The melody continues. The bass staff has three measures with fingerings: a wavy line, 7 5 7, 5 7 5 8 5, and (9) 7 7 5 7 5 7 5. There are ten dots below the staff.



System 3: Treble clef, key signature of two sharps. The melody continues. The bass staff has three measures with fingerings: (8) 7 7↑ 5 8 8, (9) 7↑ 7 5, 5 7, and 7 7 5. There are ten dots below the staff.



System 4: Treble clef, key signature of two sharps. The melody continues. The bass staff has three measures with fingerings: (10) 9↑ 9 7 5 5, 7 7, 8 5 8. There are ten dots below the staff.

MISS YOU

35

(INTRODUCTION SOLO)

Words and Music by ERIC CLAPTON,
BOBBY COLUMBY and GREGORY PHILLINGANES

Bdim Em C G A

Em C G A

Em C G A

Em C G A

PRESENCE OF THE LORD

Words and Music
by ERIC CLAPTON

(Double verse tempo)

Chord progression: G G G Am Am

The musical score is written for guitar and voice. It consists of three systems of music. The first system is for the first verse, the second for the second verse, and the third for the chorus. The guitar part is written in standard notation with fret numbers and fingerings. The voice part is written in a single staff with a treble clef. The tempo is marked '(Double verse tempo)'. The chords are G, G, G, Am, Am.

System 1 (First Verse):

- Chord: G
- Staff 1 (Guitar): Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).
- Staff 2 (Voice): Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

System 2 (Second Verse):

- Chord: G
- Staff 1 (Guitar): Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).
- Staff 2 (Voice): Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

System 3 (Chorus):

- Chord: Am
- Staff 1 (Guitar): Treble clef, 4/4 time. Notes: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 2 (Voice): Treble clef. Notes: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Am Am

T
A 14 8 10 10 10 10 8 9 7 7 5
B 7 5 7 7 5 7 9 9

Am Am

T
A 8 10 10 10 10 10 10 8 10 8 7 10 8 10 8 10 8 10 8 10 8 10 8 10
B 9 9

Am D

T 11 11
A 8 10 8 8 9 9 7 5 7 5 5 10 10 10 10 8 10
B 7 7 10 10 10 10

D D

T 11 11
A 10 10 7 7 10 10 10 8 10 8 10
B 9 9 10 10

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note D, followed by a series of eighth and sixteenth notes, and concludes with a half note E. The Alto and Bass staves are marked with fingerings (7, 5, 5, 8, 5, 8, 5, 8, 5) and include a trill on the final note. The Alto staff is marked with a 'T' and the Bass staff with a 'B'.

The image shows a musical score for guitar and voice. The guitar part is in treble clef, key of E major, and 12/8 time. It features a melody with a triplet and a bridge section. The voice part is in bass clef, with lyrics 'T A B' and numerical notation for the melody.

Guitar Part:

- Staff: Treble clef, key signature of one sharp (F#), 12/8 time.
- Measure 1: E4 (half note), E4 (half note).
- Measure 2: E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note).
- Measure 3: D5 (quarter note), E5 (quarter note), F#5 (quarter note), G5 (quarter note), A5 (quarter note), B5 (quarter note).
- Measure 4: C6 (quarter note), D6 (quarter note), E6 (quarter note), F#6 (quarter note), G6 (quarter note), A6 (quarter note).
- Measure 5: B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note), F#7 (quarter note), G7 (quarter note).
- Measure 6: A7 (quarter note), B7 (quarter note), C8 (quarter note), D8 (quarter note), E8 (quarter note), F#8 (quarter note).
- Measure 7: G8 (quarter note), A8 (quarter note), B8 (quarter note), C9 (quarter note), D9 (quarter note), E9 (quarter note).
- Measure 8: F#9 (quarter note), G9 (quarter note), A9 (quarter note), B9 (quarter note), C10 (quarter note), D10 (quarter note).
- Measure 9: E10 (quarter note), F#10 (quarter note), G10 (quarter note), A10 (quarter note), B10 (quarter note), C11 (quarter note).
- Measure 10: D11 (quarter note), E11 (quarter note), F#11 (quarter note), G11 (quarter note), A11 (quarter note), B11 (quarter note).
- Measure 11: C12 (quarter note), D12 (quarter note), E12 (quarter note), F#12 (quarter note), G12 (quarter note), A12 (quarter note).
- Measure 12: B12 (quarter note), C13 (quarter note), D13 (quarter note), E13 (quarter note), F#13 (quarter note), G13 (quarter note).
- Measure 13: A13 (quarter note), B13 (quarter note), C14 (quarter note), D14 (quarter note), E14 (quarter note), F#14 (quarter note).
- Measure 14: G14 (quarter note), A14 (quarter note), B14 (quarter note), C15 (quarter note), D15 (quarter note), E15 (quarter note).
- Measure 15: F#15 (quarter note), G15 (quarter note), A15 (quarter note), B15 (quarter note), C16 (quarter note), D16 (quarter note).
- Measure 16: E16 (quarter note), F#16 (quarter note), G16 (quarter note), A16 (quarter note), B16 (quarter note), C17 (quarter note).
- Measure 17: D17 (quarter note), E17 (quarter note), F#17 (quarter note), G17 (quarter note), A17 (quarter note), B17 (quarter note).
- Measure 18: C18 (quarter note), D18 (quarter note), E18 (quarter note), F#18 (quarter note), G18 (quarter note), A18 (quarter note).
- Measure 19: B18 (quarter note), C19 (quarter note), D19 (quarter note), E19 (quarter note), F#19 (quarter note), G19 (quarter note).
- Measure 20: A19 (quarter note), B19 (quarter note), C20 (quarter note), D20 (quarter note), E20 (quarter note), F#20 (quarter note).
- Measure 21: G20 (quarter note), A20 (quarter note), B20 (quarter note), C21 (quarter note), D21 (quarter note), E21 (quarter note).
- Measure 22: F#21 (quarter note), G21 (quarter note), A21 (quarter note), B21 (quarter note), C22 (quarter note), D22 (quarter note).
- Measure 23: E22 (quarter note), F#22 (quarter note), G22 (quarter note), A22 (quarter note), B22 (quarter note), C23 (quarter note).
- Measure 24: D23 (quarter note), E23 (quarter note), F#23 (quarter note), G23 (quarter note), A23 (quarter note), B23 (quarter note).
- Measure 25: C24 (quarter note), D24 (quarter note), E24 (quarter note), F#24 (quarter note), G24 (quarter note), A24 (quarter note).
- Measure 26: B24 (quarter note), C25 (quarter note), D25 (quarter note), E25 (quarter note), F#25 (quarter note), G25 (quarter note).
- Measure 27: A25 (quarter note), B25 (quarter note), C26 (quarter note), D26 (quarter note), E26 (quarter note), F#26 (quarter note).
- Measure 28: G26 (quarter note), A26 (quarter note), B26 (quarter note), C27 (quarter note), D27 (quarter note), E27 (quarter note).
- Measure 29: F#27 (quarter note), G27 (quarter note), A27 (quarter note), B27 (quarter note), C28 (quarter note), D28 (quarter note).
- Measure 30: E28 (quarter note), F#28 (quarter note), G28 (quarter note), A28 (quarter note), B28 (quarter note), C29 (quarter note).
- Measure 31: D29 (quarter note), E29 (quarter note), F#29 (quarter note), G29 (quarter note), A29 (quarter note), B29 (quarter note).
- Measure 32: C30 (quarter note), D30 (quarter note), E30 (quarter note), F#30 (quarter note), G30 (quarter note), A30 (quarter note).
- Measure 33: B30 (quarter note), C31 (quarter note), D31 (quarter note), E31 (quarter note), F#31 (quarter note), G31 (quarter note).
- Measure 34: A31 (quarter note), B31 (quarter note), C32 (quarter note), D32 (quarter note), E32 (quarter note), F#32 (quarter note).
- Measure 35: G32 (quarter note), A32 (quarter note), B32 (quarter note), C33 (quarter note), D33 (quarter note), E33 (quarter note).
- Measure 36: F#33 (quarter note), G33 (quarter note), A33 (quarter note), B33 (quarter note), C34 (quarter note), D34 (quarter note).
- Measure 37: E34 (quarter note), F#34 (quarter note), G34 (quarter note), A34 (quarter note), B34 (quarter note), C35 (quarter note).
- Measure 38: D35 (quarter note), E35 (quarter note), F#35 (quarter note), G35 (quarter note), A35 (quarter note), B35 (quarter note).
- Measure 39: C36 (quarter note), D36 (quarter note), E36 (quarter note), F#36 (quarter note), G36 (quarter note), A36 (quarter note).
- Measure 40: B36 (quarter note), C37 (quarter note), D37 (quarter note), E37 (quarter note), F#37 (quarter note), G37 (quarter note).
- Measure 41: A37 (quarter note), B37 (quarter note), C38 (quarter note), D38 (quarter note), E38 (quarter note), F#38 (quarter note).
- Measure 42: G38 (quarter note), A38 (quarter note), B38 (quarter note), C39 (quarter note), D39 (quarter note), E39 (quarter note).
- Measure 43: F#39 (quarter note), G39 (quarter note), A39 (quarter note), B39 (quarter note), C40 (quarter note), D40 (quarter note).
- Measure 44: E40 (quarter note), F#40 (quarter note), G40 (quarter note), A40 (quarter note), B40 (quarter note), C41 (quarter note).
- Measure 45: D41 (quarter note), E41 (quarter note), F#41 (quarter note), G41 (quarter note), A41 (quarter note), B41 (quarter note).
- Measure 46: C42 (quarter note), D42 (quarter note), E42 (quarter note), F#42 (quarter note), G42 (quarter note), A42 (quarter note).
- Measure 47: B42 (quarter note), C43 (quarter note), D43 (quarter note), E43 (quarter note), F#43 (quarter note), G43 (quarter note).
- Measure 48: A43 (quarter note), B43 (quarter note), C44 (quarter note), D44 (quarter note), E44 (quarter note), F#44 (quarter note).
- Measure 49: G44 (quarter note), A44 (quarter note), B44 (quarter note), C45 (quarter note), D45 (quarter note), E45 (quarter note).
- Measure 50: F#45 (quarter note), G45 (quarter note), A45 (quarter note), B45 (quarter note), C46 (quarter note), D46 (quarter note).
- Measure 51: E46 (quarter note), F#46 (quarter note), G46 (quarter note), A46 (quarter note), B46 (quarter note), C47 (quarter note).
- Measure 52: D47 (quarter note), E47 (quarter note), F#47 (quarter note), G47 (quarter note), A47 (quarter note), B47 (quarter note).
- Measure 53: C48 (quarter note), D48 (quarter note), E48 (quarter note), F#48 (quarter note), G48 (quarter note), A48 (quarter note).
- Measure 54: B48 (quarter note), C49 (quarter note), D49 (quarter note), E49 (quarter note), F#49 (quarter note), G49 (quarter note).
- Measure 55: A49 (quarter note), B49 (quarter note), C50 (quarter note), D50 (quarter note), E50 (quarter note), F#50 (quarter note).
- Measure 56: G50 (quarter note), A50 (quarter note), B50 (quarter note), C51 (quarter note), D51 (quarter note), E51 (quarter note).
- Measure 57: F#51 (quarter note), G51 (quarter note), A51 (quarter note), B51 (quarter note), C52 (quarter note), D52 (quarter note).
- Measure 58: E52 (quarter note), F#52 (quarter note), G52 (quarter note), A52 (quarter note), B52 (quarter note), C53 (quarter note).
- Measure 59: D53 (quarter note), E53 (quarter note), F#53 (quarter note), G53 (quarter note), A53 (quarter note), B53 (quarter note).
- Measure 60: C54 (quarter note), D54 (quarter note), E54 (quarter note), F#54 (quarter note), G54 (quarter note), A54 (quarter note).
- Measure 61: B54 (quarter note), C55 (quarter note), D55 (quarter note), E55 (quarter note), F#55 (quarter note), G55 (quarter note).
- Measure 62: A55 (quarter note), B55 (quarter note), C56 (quarter note), D56 (quarter note), E56 (quarter note), F#56 (quarter note).
- Measure 63: G56 (quarter note), A56 (quarter note), B56 (quarter note), C57 (quarter note), D57 (quarter note), E57 (quarter note).
- Measure 64: F#57 (quarter note), G57 (quarter note), A57 (quarter note), B57 (quarter note), C58 (quarter note), D58 (quarter note).
- Measure 65: E58 (quarter note), F#58 (quarter note), G58 (quarter note), A58 (quarter note), B58 (quarter note), C59 (quarter note).
- Measure 66: D59 (quarter note), E59 (quarter note), F#59 (quarter note), G59 (quarter note), A59 (quarter note), B59 (quarter note).
- Measure 67: C60 (quarter note), D60 (quarter note), E60 (quarter note), F#60 (quarter note), G60 (quarter note), A60 (quarter note).
- Measure 68: B60 (quarter note), C61 (quarter note), D61 (quarter note), E61 (quarter note), F#61 (quarter note), G61 (quarter note).
- Measure 69: A61 (quarter note), B61 (quarter note), C62 (quarter note), D62 (quarter note), E62 (quarter note), F#62 (quarter note).
- Measure 70: G62 (quarter note), A62 (quarter note), B62 (quarter note), C63 (quarter note), D63 (quarter note), E63 (quarter note).
- Measure 71: F#63 (quarter note), G63 (quarter note), A63 (quarter note), B63 (quarter note), C64 (quarter note), D64 (quarter note).
- Measure 72: E64 (quarter note), F#64 (quarter note), G64 (quarter note), A64 (quarter note), B64 (quarter note), C65 (quarter note).
- Measure 73: D65 (quarter note), E65 (quarter note), F#65 (quarter note), G65 (quarter note), A65 (quarter note), B65 (quarter note).
- Measure 74: C66 (quarter note), D66 (quarter note), E66 (quarter note), F#66 (quarter note), G66 (quarter note), A66 (quarter note).
- Measure 75: B66 (quarter note), C67 (quarter note), D67 (quarter note), E67 (quarter note), F#67 (quarter note), G67 (quarter note).
- Measure 76: A67 (quarter note), B67 (quarter note), C68

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a treble clef staff for the melody, and two bass clef staves for Tenor (T), Alto (A), and Bass (B) voices. The melody is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. This is followed by a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The melody then continues with a half note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The melody ends with a half note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The lyrics "The Rose Tree" are written below the melody. The Tenor part has a circled 17 and a circled 11. The Alto and Bass parts have a circled 11. The Alto part has a circled 14. The Bass part has a circled 10. The Alto part has a circled 10. The Bass part has a circled 8. The Alto part has a circled 10. The Bass part has a circled 8.

The image shows a musical score for the song "The Rose Tree". It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure is marked with a 'C' (C major), the second with a 'Bb' (B-flat major), and the third with a 'G' (G major). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes, with some notes marked with numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings or positions on the strings.

PROMISES

39

ENDING

Words and Music by
RICHARD FELDMAN and ROGER LINN

First system of musical notation for the ending. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is shown on a six-string staff with fret numbers 12, 15, and 15. The bass part is shown on a four-string staff with fret numbers 10, 8, 10, 8, 10, 14, 14, 10, and 12.

Second system of musical notation. The melody continues with a D major chord. The guitar part has fret numbers 15, 11, 11, and 15. The bass part has fret numbers 12, 9, 9, 10, 9, 9, 7, and 14.

Third system of musical notation. The melody continues with a G major chord. The guitar part has fret numbers 15, 15, 11, and 11. The bass part has fret numbers 14, 14, 10, 12, 12, 9, 9, 10, 9, 9, 7, and 9.

Fourth system of musical notation. The melody continues with a C major chord. The guitar part has fret numbers 15, 15, 15, 11, and 11. The bass part has fret numbers 14, 14, 10, 12, 12, 9, 10, 9, 9, 7, and 9.

ROLL IT OVER

Words and Music by
ERIC CLAPTON and BOBBY WHITLOCK

First system of guitar tablature for "Roll It Over". The key signature is E major (three sharps) and the time signature is 4/4. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of a series of eighth notes, mostly on the 10th fret, with some natural notes. The guitar part is marked with a circled "12" above the first measure of the bass line, indicating a 12-fret position.

Second system of guitar tablature. The guitar part continues with a melodic line. The bass line features a series of eighth notes, mostly on the 10th fret, with some natural notes. The guitar part is marked with a circled "12" above the first measure of the bass line, indicating a 12-fret position.

Third system of guitar tablature. The guitar part continues with a melodic line. The bass line features a series of eighth notes, mostly on the 10th fret, with some natural notes. The guitar part is marked with a circled "12" above the first measure of the bass line, indicating a 12-fret position.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Chords C, G, E, and E are indicated above the staff. The bass staff shows fingerings for T, A, and B strings.

Treble staff: Chords C, G, E, and E are indicated above the staff.

Bass staff: Fingerings for T, A, and B strings are shown. T: 10, 10, 10, 10, 10, 10, 10, 10. A: 9, 7, 5, 5, 7, 9. B: 7, 5, 7, 9.

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Chords E, G, Gb, F, and E are indicated above the staff. The bass staff shows fingerings for T, A, and B strings.

Treble staff: Chords E, G, Gb, F, and E are indicated above the staff.

Bass staff: Fingerings for T, A, and B strings are shown. T: 7, 10, 7, 12, 12, 11, 11, 11, 11. A: 10, 10, 10, 10, 10, 8, 8, 8, 8, 10. B: 7, 9, 9, 7, 9, 9.

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Chords E and E are indicated above the staff. The bass staff shows fingerings for T, A, and B strings.

Treble staff: Chords E and E are indicated above the staff.

Bass staff: Fingerings for T, A, and B strings are shown. T: 12, 10, 12, 12, 10, 12, 10, 10, 10, 10, 10, 10, 10. A: 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12. B: 12.

Fourth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Chords E, E, and E are indicated above the staff. The bass staff shows fingerings for T, A, and B strings.

Treble staff: Chords E, E, and E are indicated above the staff.

Bass staff: Fingerings for T, A, and B strings are shown. T: 10, 10, 10, 10, 10, 9, 9, 7, 7, 5, 5, 9, 9. A: 12, 12, 12, 12, 12, 10, 10, 8, 8, 7, 7, 5, 5, 7, 7, 5, 5, 9, 9, 2, 2, 2, 2, 4, 4, 2. B: 8, 8, 4, 4, 2, 2, 4, 4, 2, 8, 8, 4.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The staff contains a melody with notes and rests, with chord labels E and A above. Below the staff are three staves labeled T, A, and B, containing fingerings and other markings.

Chord labels: E, A, A

Staff T: 10 12 15 17

Staff A: 1 9 7 9

Staff B: 8 10

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The staff contains a melody with notes and rests, with chord labels E and E above. Below the staff are three staves labeled T, A, and B, containing fingerings and other markings.

Chord labels: E, E

Staff T: 15 12 12 12 10 12 12 12 12 12 10 12 12 12 10 12 12 12

Staff A: 15 12 12 12 10 12 12 12 12 12 10 12 12 12 10 12 12 12

Staff B: 15 12 12 12 10 12 12 12 12 12 10 12 12 12 10 12 12 12

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The staff contains a melody with notes and rests, with chord labels E, G, Gb, and F above. Below the staff are three staves labeled T, A, and B, containing fingerings and other markings.

Chord labels: E, G, Gb, F

Staff T: 10 12 10 10 12 14 14 13 10

Staff A: 12 12 12 12 15 15 14 14 14

Staff B: 15 15 14 14 14

Fourth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The staff contains a melody with notes and rests, with chord labels E and E above. Below the staff are three staves labeled T, A, and B, containing fingerings and other markings.

Chord labels: E, E

Staff T: 13 13 13 13 13 12 12 10 10 12 12 10 8 10 10 8 10 8 9 7

Staff A: 12 12 12 12 12 12 12 10 10 12 12 10 8 10 10 8 10 8 9 7

Staff B: 12 12 12 12 12 12 12 10 10 12 12 10 8 10 10 8 10 8 9 7

RUN

43

Words and Music
by LAMONT DOZIER

(SAXOPHONE SOLO TRANSCRIBED FOR GUITAR)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in C major, 2/4 time. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The bass line consists of a single half note C. The second system continues the melody with a quarter note G, a quarter note A, and a quarter note B. The bass line consists of a single half note C. The score is written for a single melodic line and a single bass line.

SPOONFUL

Words and Music
by WILLIE DIXON

Em (throughout)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a slur over the first four measures and a repeat sign at the end. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff has a slur over measures 13 and 14, with a circled 14 above measure 14. The A staff has a slur over measures 12 and 13, with a circled 13 above measure 13 and a circled 14 above measure 14. The B staff has a slur over measures 12 and 13, with a circled 12 above measure 12 and a circled 14 above measure 14. There are dots below the staves.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a slur over the first four measures and a repeat sign at the end. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff has a slur over measures 10 and 11, with a circled 12 above measure 12. The A staff has a slur over measures 10 and 11, with a circled 10 above measure 10 and a circled 12 above measure 12. The B staff has a slur over measures 10 and 11, with a circled 10 above measure 10 and a circled 12 above measure 12. There are dots below the staves.

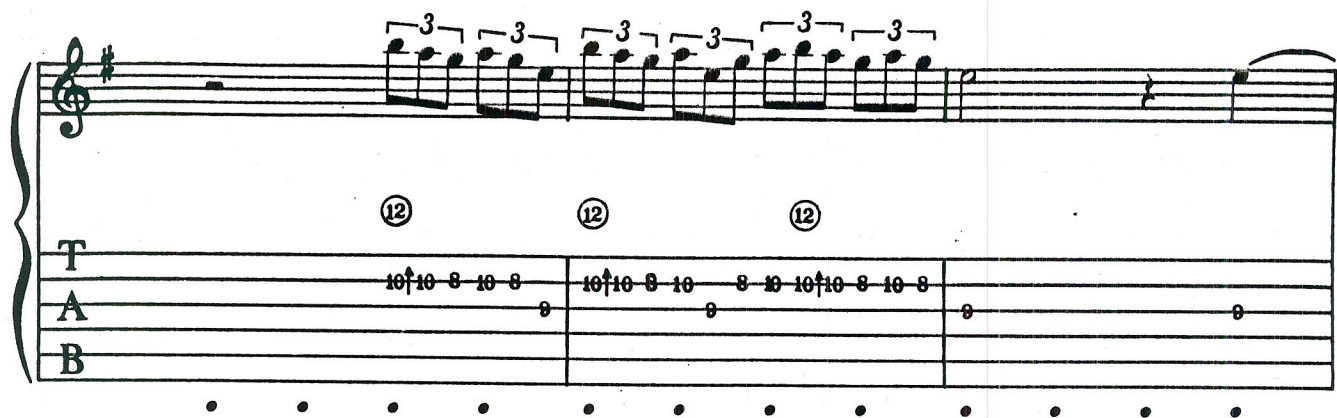
Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a slur over the first four measures and a repeat sign at the end. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff has a slur over measures 12 and 13, with a circled 14 above measure 14. The A staff has a slur over measures 12 and 13, with a circled 12 above measure 12 and a circled 14 above measure 14. The B staff has a slur over measures 12 and 13, with a circled 12 above measure 12 and a circled 14 above measure 14. There are dots below the staves.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a triplet of eighth notes. The bottom staff is a grand staff with three staves labeled T, A, and B. The A staff contains the sequence of numbers 7 0 7 0 0 7. Below the grand staff is a row of ten dots.

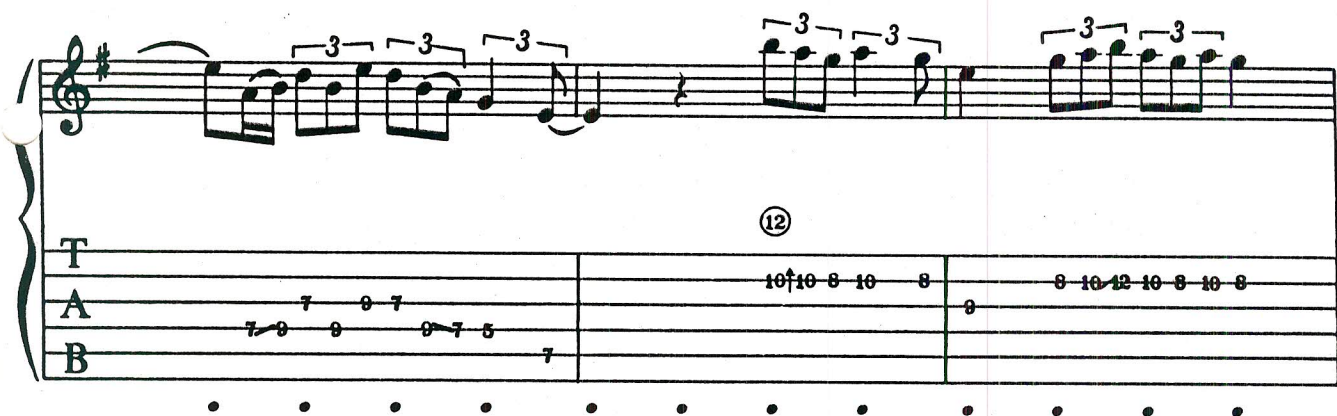
Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a triplet of eighth notes. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff contains the circled number 12. The A staff contains the sequence of numbers 10 10 8. The B staff contains the sequence of numbers 14 14 15 15. Below the grand staff is a row of ten dots.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a triplet of eighth notes. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff contains the circled number 17. The A staff contains the sequence of numbers 15 12 10 12 10 8 8 10 12. The B staff contains the sequence of numbers 10 10 10 8. Below the grand staff is a row of ten dots.

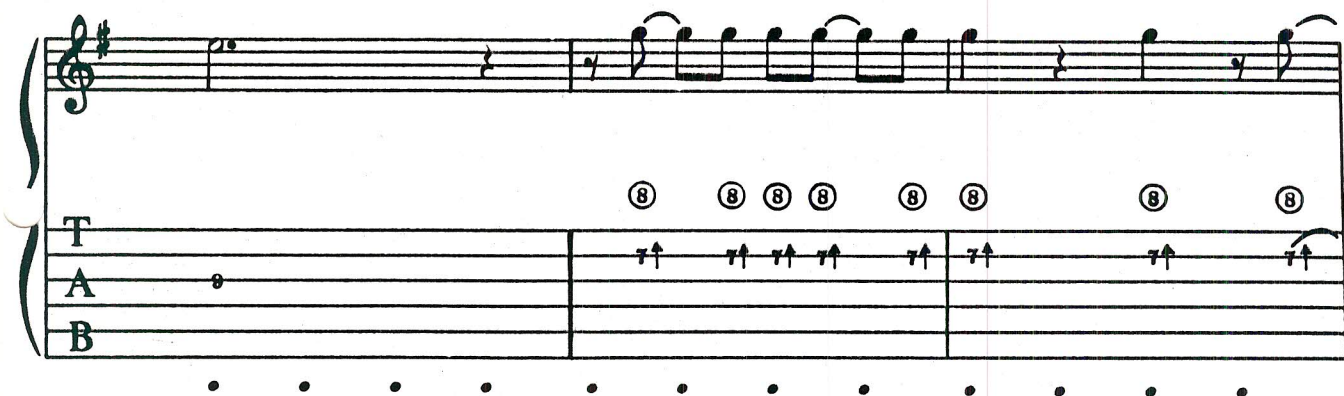
Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a triplet of eighth notes. The bottom staff is a grand staff with three staves labeled T, A, and B. The T staff contains the sequence of numbers 10 10 10 8. The A staff contains the sequence of numbers 10 10 8. The B staff contains the sequence of numbers 10 10 8. Below the grand staff is a row of ten dots.



System 1: Treble clef, key signature of one sharp (F#). The melody consists of six groups of eighth-note triplets, each marked with a circled '3'. The bass staff has three measures, each marked with a circled '12'. The notes in the bass staff are: 10, 10, 8, 10, 8; 10, 10, 8, 10, 8, 10, 10, 8, 10, 8; 9.



System 2: Treble clef, key signature of one sharp (F#). The melody consists of three groups of eighth-note triplets, each marked with a circled '3'. The bass staff has three measures. The first measure is marked with a circled '12' and contains the notes: 7, 9, 9, 9, 7, 5, 7. The second measure contains the notes: 10, 10, 8, 10, 8. The third measure contains the notes: 8, 10, 12, 10, 8, 10, 8.



System 3: Treble clef, key signature of one sharp (F#). The melody consists of eighth-note pairs, each marked with a circled '8'. The bass staff has three measures. The first measure is marked with a circled '8' and contains the notes: 7, 7, 7, 7, 7, 7. The second measure contains the notes: 7, 7, 7, 7, 7, 7. The third measure contains the notes: 7, 7, 7, 7, 7, 7.



System 4: Treble clef, key signature of one sharp (F#). The melody consists of eighth-note pairs, each marked with a circled '8'. The bass staff has three measures. The first measure is marked with a circled '8' and contains the notes: 7, 5, 7, 7, 5, 5, 5. The second measure contains the notes: 7, 5, 7, 7, 5. The third measure contains the notes: 7, 5, 7, 7, 5.

System 1: Treble clef, key signature of one sharp (F#). The melody features three triplet markings. The bass staff includes a circled '12' and a sequence of notes with fingerings: 5, 5, 6, 4, 4, 2, 4, 2. Below the staff are eight dots.

System 2: Treble clef, key signature of one sharp (F#). The melody continues with eighth notes. The bass staff includes three circled '12's and a sequence of notes with fingerings: 9, 9, 7, 9, 7, 9, 9, 7, 9, 7, 9, 9. Below the staff are eight dots.

System 3: Treble clef, key signature of one sharp (F#). The melody features four triplet markings. The bass staff includes a circled '12' and a sequence of notes with fingerings: 9, 8, 10, 8, 9, 9, 8, 9, 10, 8, 10, 8, 8, 9, 8, 9, 9. Below the staff are eight dots.

System 4: Treble clef, key signature of one sharp (F#). The melody features five triplet markings. The bass staff includes a circled '12' and a sequence of notes with fingerings: 9, 8, 10, 10, 10, 8, 9, 7, 9, 7, 9, 7, 5, 7, 5, 7. Below the staff are eight dots.

SUNSHINE OF YOUR LOVE

Words and Music by JACK BRUCE,
PETER BROWN and ERIC CLAPTON

First system of musical notation for guitar and voice. The guitar part is in 4/4 time, key of D major. The voice part is in 4/4 time, key of D major. The guitar part features a melodic line with a D major chord and a D major scale. The voice part features a melodic line with a D major chord and a D major scale.

Second system of musical notation for guitar and voice. The guitar part continues the melodic line with a D major chord and a D major scale. The voice part continues the melodic line with a D major chord and a D major scale.

Third system of musical notation for guitar and voice. The guitar part continues the melodic line with a D major chord and a D major scale. The voice part continues the melodic line with a D major chord and a D major scale.

Fourth system of musical notation for guitar and voice. The guitar part continues the melodic line with a D major chord and a D major scale. The voice part continues the melodic line with a D major chord and a D major scale.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chord labels: D, D, D. Fingering numbers: 10, 11. Bass clef lines show fingering: 7 9 7, 8 8 8 7, 7 6 7 9.

Second system of musical notation. Treble clef, key signature of two sharps. Chord labels: D, A, C, G. Fingering numbers: 10, 10, 10. Bass clef lines show fingering: 10 8 7 8, 8 8 8 6, 8 6 8 8.

Third system of musical notation. Treble clef, key signature of two sharps. Chord labels: A, C, G, A. Fingering numbers: 10, 10, 14. Bass clef lines show fingering: 8 10 8 7 7 7, 12 12 12 12, 12 12 12 12.

Fourth system of musical notation. Treble clef, key signature of two sharps. Chord labels: C, G, A, A. Fingering numbers: 14, 13, 14, 14. Bass clef lines show fingering: 12 10 10 10, 12 10 12 10, 12 12 10 12.

SWING LOW SWEET CHARIOT

TRADITIONAL
Arranged by ERIC CLAPTON

INTRODUCTION

E

T

A

B

A

E

B

BREAK

E

B

T

A

B

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Chord labels E, A, E are placed above the staff. The piano part (T, A, B) includes a circled 9 and a 7th fret marker.

Second system of musical notation. Treble clef, key signature of three sharps. Chord label B is placed above the staff. The piano part includes circled 9s and a 12th fret marker.

Third system of musical notation. Treble clef, key signature of three sharps. Chord labels E, A, E are placed above the staff. The piano part includes circled 9s and a circled 12.

Fourth system of musical notation. Treble clef, key signature of three sharps. Chord labels B, E are placed above the staff. The piano part includes a circled 9 and a 7th fret marker.

STRANGE BREW

Words and Music by ERIC CLAPTON,
MIKE COLLINS and FELIX PAPPALARDI

First system of guitar tablature for "Strange Brew". The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation. The bass part is written in tablature on a six-string staff, with fret numbers 14, 15, and 16 indicated. Chords A7 and D7 are marked above the staff. The system is divided into three measures.

Second system of guitar tablature for "Strange Brew". The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation. The bass part is written in tablature on a six-string staff, with fret numbers 14, 15, and 16 indicated. Chords A7 and D7 are marked above the staff. The system is divided into three measures.

Third system of guitar tablature for "Strange Brew". The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation. The bass part is written in tablature on a six-string staff, with fret numbers 14, 15, and 16 indicated. Chords A7 and D7 are marked above the staff. The system is divided into three measures.

Fourth system of guitar tablature for "Strange Brew". The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation. The bass part is written in tablature on a six-string staff, with fret numbers 14, 15, and 16 indicated. Chords A7 and D7 are marked above the staff. The system is divided into three measures.

TAKE A CHANCE

53

Words and Music by ERIC CLAPTON,
GREGORY PHILLINGANES and NATHAN EAST

Chord progression: C, C, Dm7, G

Tablature for T, A, B strings:

Measure	T	A	B
1	(17)	15 15↑	
2	(14)	15↑ 15 13	
3	(14)	12 12↑ 12	
4	(9)	12↑	7↑
5	(10) (12) (14)	9↑ 10↑ 12↑ 12	10

Chord progression: F, C, Dm7, G

Tablature for T, A, B strings:

Measure	T	A	B
1	(10)	8 8↑ 8	
2	(10)	8 8↑ 8	
3	(9)	7 7↑ 7	
4		5	
5	(19) (15)	15 17 17↑ 17	10↑

Chord progression: F, C, Dm7, G

Tablature for T, A, B strings:

Measure	T	A	B
1	(15)	13↑ 13 12	
2	(12) (12)	13	
3	(17)	10↑ 10	
4		15↑ 15 13	14 14 12
5			14 12 10

Chord progression: F, C, Dm7, G, C

Tablature for T, A, B strings:

Measure	T	A	B
1	(20)	8 8 15 17	10
2	(22)	17↑ 17 17 15	
3	(22)	20↑ 20 20 20↑	
4			

Words and Music by
ERIC CLAPTON and GREGORY PHILLINGANES

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First system of musical notation. Treble clef, key signature of one flat (Bb). Chords: D, Am7, D. Fingering: T (10), A (14, 12, 10, 12, 7), B (7, 5, 7, 5, 7, 7, 7, 6, 7, 10).

Second system of musical notation. Treble clef, key signature of one flat (Bb). Chords: Am7, D, Am7. Fingering: T (8, 9, 10, 9, 10, 10, 10, 10, 8, 8), A (10, 10, 8, 6, 7), B (5).

Third system of musical notation. Treble clef, key signature of one flat (Bb). Chords: D, Am7, D. Fingering: A (8, 5, 8, 5, 5, 7, 7, 5, 5, 7, 7, 7), B (7, 5, 7, 5, 7, 7, 7, 6, 7, 7).

Fourth system of musical notation. Treble clef, key signature of one flat (Bb). Chords: Am7, D, Am7. Fingering: T (8, 8, 8, 8, 10, 10), A (7, 12, 10, 12), B (12).

TALES OF BRAVE ULYSSES

1st TAG

Words and Music by
ERIC CLAPTON and MARTIN SHARP

Chords: D C G/B B \flat D C G/B B \flat

2nd TAG

A7

A7

D

C

A7

A7

D

C

5th TAG

D

C

G/B

B \flat

D

C

G/B

B \flat

WALK AWAY

57

Words and Music by
MARCY LEVY and RICHARD FELDMAN

The image displays three systems of musical notation for guitar, each consisting of a treble staff and a four-string bass staff. The notation includes chords (G7, C, F), fingerings (12, 10, 17, 15), and a final system with circled 17s and upward arrows.

System 1:

- Treble Staff:** Chord G7, followed by a whole note G4, then a half note G4, and finally a triplet of eighth notes G4-A4-B4.
- Bass Staff:** Fingering 12 for the first two measures, and fingering 10-12 12-15 15-17 for the triplet measure.

System 2:

- Treble Staff:** Chord F, followed by a half note F4, then a half note F4, and finally a half note F4.
- Bass Staff:** Fingering 17 for the first measure, 17 17 for the second measure, 10 10 10 10 10 10 for the third measure, and 12 12 for the fourth measure.

System 3:

- Treble Staff:** Chord C, followed by a half note C4, then a half note C4, and finally a half note C4.
- Bass Staff:** Fingering 17 17 17 17 17 17 for the first measure, 15 15 for the second measure, and 12 12 12 12 12 12 for the third measure.

WONDERFUL TONIGHT

**Words and Music
by ERIC CLAPTON**

INTRODUCTION

INTRODUCTION

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The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a measure with a G chord symbol above it. The melody consists of eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4. The bottom staff is a bass clef with a T, A, and B string label on the left. It shows fret numbers: 10, 10, 8, 10 in the first measure, and 10, 10, 8, 9 in the second measure. A circled '12' is above the first measure, and a circled '12' is above the second measure. A double bar line is between the two measures.

ENDING
G

T
A
B

C

T
A
B

G

T
A
B

C

T
A
B